

Eighteen
ENTIRELY NEW STUDIOS

for the

HARP.

intended to give Strength & Independence to the Fingers.

Freedom to both Hands, and Steadiness to the Wrists.

equality and agility in passages of execution.

AND THE FIRST SIXTY-THREE OF THE SECOND BOOK.

Harmonious performance graceful & expressive.

Each Studio Illustrated with copious observations.

AND CAREFULLY FINGERED.

Composed by

A. C. BOETTCHER.

First New Hall

IN TWO BOOKS Price 7/6 each

London

EDWIN ASHDOWN, HANOVER SQUARE.

ON LEFT HAND ARPEGGIOS WITH A MELODY SOSTENUTO TO THE RIGHT HAND.

Style Ballad)

ANDANTE SEMPLICE.

il canto ben marcato e con molto d'espress.

STUDIO 11.

The musical score for Studio 11 is written for piano. It consists of four systems of music. The right hand (treble clef) plays a melody in 6/8 time, marked with a piano (*p*) dynamic and the instruction *con esp.* (con espressione). The left hand (bass clef) plays a continuous arpeggio accompaniment, also marked with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and fingerings. The first system is marked with a first ending bracket (1). The second system is marked with a first ending bracket (1). The third system is marked with a first ending bracket (1). The fourth system is marked with a first ending bracket (1). The score concludes with a double bar line.

(1) The melody at the right hand must be performed with great taste, feeling, and in a *Sostenuto cantabile* manner.—Care must be taken to have a good and Sonorous tone from the right thumb, to which is entrusted the theme, and to arpegge the chords so as to procure a melodious and harmonious effect.—The Bass, which has a most important part in this Studio, is to be played very equally, without any motion of the hand or of the wrist, the fingers acting solely by the proper bending of the joint—the Har-

The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system is marked *pp* and *espress dim.*. The second system is marked *pp tranquillo e leggiro.*. The third system is marked *sempre pp* and *(C# with Db)*. The fourth system is marked *cresc - - ed il tempo string.* and *fz*. The fifth system is marked *f* and *pp amoroso e dolceiss.*. The score also includes performance instructions such as *espress dim.*, *pp*, *pp tranquillo e leggiro.*, *sempre pp*, *cresc - - ed il tempo string.*, *fz*, *f*, *pp amoroso e dolceiss.*, and *ent. - - - A Tempo.*

pist will find difficult the going from the second left finger to the third, and vice versa, but this kind of practice will strengthen much these fingers. (B) the right hand, very short and detached, and not at all arpeggiated, except the crotchets—give good vibration to the lower C's of the bass. (C) mind the Cres- cendo and the increase of time.

First system of musical notation for piano, featuring a treble and bass staff. The treble staff includes accents and dynamic markings *fz* and *pp*. The bass staff contains a continuous eighth-note pattern.

Second system of musical notation for piano. The treble staff shows fingerings (1, 1, 1, 1, 1) and dynamic markings *p* and *ppp dolceiss.*. The bass staff includes a triplet of eighth notes and a sequence of eighth notes.

Third system of musical notation for piano. The treble staff is marked *riten*. The bass staff is marked *agitato ed esp:* and *riten:*. Dynamics include *fz* and *pp*.

Fourth system of musical notation for piano. The treble staff begins with *A Tempo.* and includes a key signature change to *(Ab)*. The bass staff is marked *p esp:* and *piu p*. The system concludes with *riten:*.

Fifth system of musical notation for piano. The treble staff begins with *A Tempo.* and includes the instruction *sempre in dim.*. The bass staff is marked *ppp*. The system concludes with a double bar line.

ON CHORDS, TRIPLETS ARPEGGIOS.

MODERATO MA CON MOTO.

affettuoso e la melodia marcata.

STUDIO 12.

(A)

(B) A Tempo.

(A) This Studio is to be performed with much expression, and all the notes of the right thumb very distinct and marked, — the chords *not* arpeggiated, but given in a *sostenuto* manner — pay attention to the indications to increase or decrease the sounds, the left hand light. (B) the left hand very light, marking only a little the first notes of the arpeggio, do not make any break in the change of position.

con passione. *(C) gva.....*

pp *f* *cresc.* *ff molto marcato.*

rall^o.

p stacc: Gb. *pp* *ppp 1^a.*

A Tempo. *p galegg: loco.*

(D) p dolce ed espress. *fz*

g^a loco. *Fix D^b.* *ff* *rall.* *Pesante.* *p*

A Tempo. *a poco animato.*

pp *Fix G^b.* *Fix C^b.* *f molto marcato.* *piu forte.*

1x1 2x1 2x1 2x1 *(E) f*

(C) Marked, in bending well the joints and *not* arpeggiated. (D) the notes of the left thumb giving the melody, well accentuated and distinct, while the other under notes must be soft, — the arpeggios of the right hand very light. (E) do not move the left wrist.

gva.....

fz *fz* *fz* *fz* *sempre ff*

gva.....

fz *fz* *fz*

(F) *Cantando.*

p dolce e grazioso.

p *cresc.*

f *ff*

(F) Mark well the melody with the right thumb.

ON EXTENDED ARPEGGIOS WITH AN INTERNAL MELODY.

ALLEGRO MODERATO.

(A)

STUDIO 13.

The musical score consists of four systems, each with a right-hand staff and a left-hand staff. The right-hand staff contains a melody with various notes and rests, often marked with accents and slurs. The left-hand staff contains arpeggios, which are chords played in a sequence. These arpeggios are marked with fingerings (e.g., 1, 2, 3) and groupings (e.g., 1x12, 3, 3x21). The dynamics range from *fz* (forzando) to *pp* (pianissimo). The tempo is marked *ALLEGRO MODERATO*.

(1) To render this Studio more clear, the author has written on a small line above the right hand, the melodie theme, which must be heard *very distinctly* and detached from all the other notes forming the Arpeggios—Care must be taken also to accentuate strongly the minims of the melody, to mark well their value and give effect to the strain—the arpeggios are to be played steadily, soft and equal, and no break

The musical score consists of five systems of staves, primarily for piano. The first system shows a complex rhythmic pattern with triplets and sixteenth notes, marked *f*. The second system includes a *ritard.* (ritardando) marking followed by *A Tempo.* and *fz* (forzando) markings. The third system continues with *fz* and *pp* (pianissimo) markings. The fourth system ends with a *Fine* marking. The fifth system is labeled *(B)* and includes the instruction *il canto molto marcato e con espress.* (the melody very marked and with expression). The bottom of the fifth system has the instruction *p staccato e leggiero.* (piano, staccato and light).

must take place in the quick changes of position, in descending or ascending — the chords of the left hand to be struck with force, to obtain a full vibration — (B) the melody on the lower notes of the right hand to be strongly marked and the wrist must be kept very quiet, while the upper notes are performed softly and steadily.

The musical score consists of six systems of staves, each with a treble and bass clef. The first system includes fingerings: 1 2 1 x 1 2 1, 1 2 1 x 1 2 1, and 1 2 x 1. The second system includes fingerings: 2 1 2, x 1 2 1, x 1 2 3, 2 3 1 2, and 1 2 1 2 1 2 1. The third system includes a fingering: 3 2 1. The fourth system includes a fingering: 3 2 1. The fifth system includes a fingering: 2 1 2 1 2 x 1 2. The sixth system includes a fingering: 2 1 2 1 2 x 1 2. The score includes dynamics: *p* dolce, ma il canto marcato, *cresc.*, *f*, *p con gusto.*, and *D.C.*

(C) Mark strongly the notes of the right thumb and third finger, and perform the middle semiquavers soft and light, keeping all the fingers close to the strings — the Bass rather light and soft to make the melody well heard.

ON DOUBLE NOTES.

ALLEGRO MODERATO.

STUDIO 14.

(A)

p grazioso ed elegante. *f* *pp* legg.

f *dim.* *fz* *gva*.....

pp leggiere. *con gusto.* *legg.* *f con fuoco.* *gva*.....

p con grazia. *fz* *pp* *ga*.....

(A) To perform ascending double Glissandos, it is necessary to stretch the first and second fingers, if for thirds, and the first and third fingers, if for sixths, rather stiffly on the strings, while the wrist is very lightly rested on the sounding board, in order to be ready to move up quickly the whole hand. It is important, to check the too great rapidity of that motion, to press the two fingers on the strings, more or

The musical score consists of five systems, each with a treble and bass staff joined by a brace. The key signature is B-flat major (two flats). The notation includes various dynamics, articulations, and fingerings.

- System 1:** Treble staff has a long melodic line with slurs and accents. Dynamics include *con fuoco.*, *fz*, and *pp delicato.*. Fingerings 1, 2, and 1 are indicated above the treble staff.
- System 2:** Treble staff has a long melodic line with slurs and accents. Dynamics include *tranquillo.*. Fingerings 1, 1, 1 are indicated above the treble staff.
- System 3:** Treble staff has a long melodic line with slurs and accents. Dynamics include *dolce.* and *fz*. Fingerings 1, 1, 1 are indicated above the treble staff.
- System 4:** Treble staff has a long melodic line with slurs and accents. Dynamics include *pp*.
- System 5:** Treble staff has a long melodic line with slurs and accents. Dynamics include *f*, *ff*, *rit.*, and *p*. Fingerings 1, 2, 2 are indicated above the treble staff.

less according to the time — for descending double Glissandos, slide with ease the thumb, without any stiffness whatsoever, and keep the wrist motionless. — (See the book of new Effects) The quavers of the Bass to be given very equal and steadily.

leggiero.

pp fz fz

gva

ritard:

A Tempo.

(B) p

cres.

dimin. pp

riten: pp

(B) Mark well the lower turned down quavers of the Bass.

ON ARPEGGIOED CHORDS.

ALL^o CON SPIRITO E FUOCO.

STUDIO 15.

(A) *ff ben marcato e molto brillante.*

sempre ff

(A) In this spirited and animated Studio, the entire melody is to be performed by the right thumb with great force and brilliancy, while the under chords must be very much arpeggioed. In the frequent sliding of the thumb, or in its being shift up to take higher notes, the position of the hand must not be altered. The

sempre piu forte e brillante. *gva... loco.*

gva... strepitoso.

A Tempo. *ff staccato e il piu brillante possibile.*

sempre ff e marcato.

chords, if well arpeggiated, (as recommended before) will give facility to the right thumb to act freely — All the chords with the left hand to be also given with great brilliancy and much arpeggiated.

POPULAR PIANOFORTE MUSIC.

N.B.—The Letters before the Names denote the degree of difficulty : *a*, stands for difficult ; *b*, moderately difficult ; and *c*, easy.

ABT, FRANZ						S.	D.
<i>b</i>	La joyeuse.	Galop brillant	...	...	...	4	o
<i>b</i>	Rose d'amour.	Nocturne	...	...	...	4	o

ADLER, VINCENT						S.	D.
<i>b</i>	Styrienne	...	...	...	...	3	o

ARDITI, LUIGI *						S.	D.
<i>b</i>	Il bacio.	Valse brillante	...	...	...	4	c
<i>b</i>	L'Ardita.	Valse	...	...	...	4	o

BACHMANN, G.						S.	D.
<i>b</i>	Coquelicots et blucis (Poppies and cornflowers).	Ronde	...	...	...	3	o
<i>b</i>	I Zingari.	Air de ballet	...	...	...	3	o
<i>b</i>	Jadis.	Chanson-menuet	...	...	...	4	o
<i>b</i>	Larmes et sourires.	Sonnet	...	...	...	3	o
<i>b</i>	Le chant du laboureur	...	...	...	...	3	o
<i>b</i>	Madrigal de la reine Marie Antoinette	...	...	...	...	4	o

CARNETT, JOHN FRANCIS						S.	D.
<i>b</i>	A pastoral scene	...	...	...	...	4	o

BEAUMONT, PAUL						S.	D.
<i>b</i>	Bergers et bergères.	Gavotte	...	...	...	3	o
<i>b</i>	Bluette	...	...	...	...	3	o
<i>b</i>	Caprice Espagnol	...	...	...	...	4	o
<i>b</i>	Carnaval-Galop	...	...	...	...	4	o
<i>b</i>	Con amore.	Mélodie	...	...	...	3	o
<i>b</i>	Gavotte and Musette	...	...	...	...	3	o
<i>b</i>	L'avenir.	Mélodie joyeuse	...	...	...	3	o
<i>b</i>	Le passé.	Réverie	...	...	...	3	o
<i>b</i>	Les trompettes de la garde.	Marche militaire	...	...	...	4	o
<i>b</i>	Menuet moderne	...	...	...	...	3	o
<i>b</i>	Paquerette.	Mélodie	...	...	...	3	o
<i>b</i>	Saltarello	...	...	...	...	3	o
<i>b</i>	Sang froid.	Morceau de salon	...	...	...	3	o
<i>b</i>	Sous le balcon.	Sérénade	...	...	...	3	o
<i>b</i>	Souvenir de Séville.	Caprice	...	...	...	3	o
<i>b</i>	Souvenirs et regrets.	Romance	...	...	...	4	o

BENNETT, SIR W. S.						S.	D.
<i>a</i>	Barcarolle from the 4th Concerto	...	...	...	...	4	o

BERGER, EMILE						S.	D.
<i>b</i>	Callen herrin'.	Scottish melody	...	...	...	4	o

BERINGER, OSCAR						S.	D.
Characteristic pieces :—							
1.	Soldiers' march	...	...	...	...	3	o
2.	Amy's little song	...	...	...	...	3	o
3.	Garlands of flowers	...	...	...	...	3	o
4.	The young Uhlan	...	...	...	...	3	o
5.	In the swing	...	...	...	...	3	o
6.	A village holiday	...	...	...	...	3	o
7.	Pas redoublé	...	...	...	...	3	o
8.	Little valse	...	...	...	...	3	o
9.	Simple melody	...	...	...	...	3	o
10.	Gavotte	...	...	...	...	3	o
11.	Humoresque	...	...	...	...	3	o
12.	Pastorale	...	...	...	...	3	o
13.	Impromptu	...	...	...	...	3	o
14.	Valse mélancolique	...	...	...	...	3	o
15.	Sérénade	...	...	...	...	3	o
16.	Intermezzo	...	...	...	...	3	o
17.	Nocturne	...	...	...	...	3	o
18.	March	...	...	...	...	3	o

BERNSTEIN, FRANZ						S.	D.
<i>b</i>	Der gefangene Vogel (The captive bird)	...	...	...	...	4	o
<i>b</i>	Der silberne See (The silvery lake)	...	...	...	...	4	o

BOHM, CARL						S.	D.
<i>b</i>	In the spinning-room (In der Spinnstube)	...	...	...	...	3	o
<i>b</i>	Mon bijou.	Caprice	...	...	...	3	o
<i>b</i>	The guitar (Zur Guitarre).	Impromptu	...	...	...	3	o

BOSCOVITZ, F.						S.	D.
<i>b</i>	Le fanfare des dragons.	Esquisse militaire	...	...	...	4	o
<i>b</i>	Valse des sirènes	...	...	...	...	4	o

BROCCA, D.						S.	D.
<i>b</i>	Gavotte en ré (J. S. Bach)	...	...	...	...	3	o
<i>b</i>	Holyrood.	Danse de la cour du temps de Marie Stuart	...	...	...	4	c

BROWN, ARTHUR HENRY						S.	D.
<i>b</i>	Gavotte, sarabande and gigue	...	...	...	...	4	c

CALDICOTT, ALFRED J.						S.	D.
<i>b</i>	The grasshopper.	Caprice	...	...	...	3	c

CLARK, SCOTSON						S.	D.
<i>b</i>	A dream of fairyland.	Romance	...	...	...	3	o
<i>b</i>	Silver spray.	Barcarolle	...	...	...	3	o

CLERMONT, ADRIEN						S.	D.
<i>b</i>	Bourrée	...	...	...	...	3	o
<i>b</i>	Gavotte et musette	...	...	...	...	3	o

COWEN, FREDERIC H.						S.	D.
<i>b</i>	Serenade	...	...	...	...	4	o

CRAWFORD, WILLIAM						S.	D.
<i>d</i>	The love-bird.	Waltz	...	...	...	3	o
<i>c</i>	The sailor's frolic.	Polka caractéristique	...	...	...	3	o

DELACOUR, VICTOR						S.	D.
<i>b</i>	Berceuse	...	...	...	...	3	o
<i>b</i>	Bouton de rose	Morceau de salon	...	...	...	4	o
<i>b</i>	Cœur joyeux.	Morceau de salon	...	...	...	3	o
<i>b</i>	Jeunesse d'amour.	Bluette	...	...	...	3	o
<i>b</i>	La fontaine de jouvence.	Morceau de salon	...	...	...	3	o
<i>b</i>	L'aide-de-camp.	Morceau militaire	...	...	...	3	o
<i>b</i>	Le carillon du village.	Esquisse	...	...	...	3	o
<i>b</i>	Le papillon volage.	Caprice	...	...	...	3	o
<i>b</i>	Loin te toi.	Souvenir	...	...	...	3	o
<i>b</i>	Madame la marquise.	Menuet	...	...	...	3	o
<i>b</i>	Menuet mélodique	...	...	...	...	3	o
<i>b</i>	Paroles du cœur.	Andantino	...	...	...	3	o
<i>b</i>	Souvenir de Versailles.	Gavotte	...	...	...	3	o
<i>b</i>	Tyrolienne	...	...	...	...	3	o
<i>b</i>	Viens à moi.	Pensée musicale	...	...	...	3	o
<i>b</i>	Zephyrs de Mai.	Caprice fantastique	...	...	...	3	o

DICK, COTSFORD						S.	D.
<i>b</i>	The Chippendale.	Gavotte	...	...	...	3	o

DUCHEMIN,						S.	D.
<i>b</i>	Tarantella	...	...	...	...	3	o

FAVRE, JULIEN						S.	D.
<i>c</i>	Harps of gold (J. Blockley).	Transcription	...	...	...	3	o
<i>c</i>	The brook (J. Blockley).	Transcription	...	...	...	3	o
<i>c</i>	The consecration of Pulaski's banner (J. Blockley).	Transcription	...	...	...	3	o
<i>c</i>	Vital spark (Harwood).	Transcription	...	...	...	3	o

GADSBY, HENRY R.						S.	D.
<i>b</i>	Vivien.	Idyl	...	...	...	3	o

GERMAN, EDWARD						S.	D.
<i>b</i>	Bourrée	...	...	...	...	3	o
<i>b</i>	Impromptu	...	...	...	...	4	o
<i>b</i>	Mazurka	...	...	...	...	4	o
<i>b</i>	Tarantella	...	...	...	...	4	o

GERSTENBERG, F.						S.	D.
Musical sketches :—							
1.	The Tower of London.	March	...	...	...	3	o
2.	Spring-time.	Melody	...	...	...	3	o
3.	Santa Claus.	Polka	...	...	...	3	o
4.	Gwendoline.	Valsette	...	...	...	3	o
5.	Paddy.	Irish jig	...	...	...	3	o
6.	Forget-me-not.	Melody	...	...	...	3	o
7.	March of the yeomen	...	...	...	...	3	o
8.	Woodland flowers.	Sketch	...	...	...	3	o
9.	Dora.	Valsette	...	...	...	3	o
10.	Happy days.	Polka	...	...	...	3	o
11.	Hay-time.	Sketch	...	...	...	3	o
12.	Twilight Nocturne	...	...	...	...	3	o

GODEFROID, FELIX						S.	D.
<i>b</i>	Rêve du cœur.	Valse sentimentale	...	...	...	3	o